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## CONTENTS

PREHISTORIC SWITZERLAND . . . . .	<i>George Grant MacCurdy</i> . . . . .	199
Eighteen Illustrations		
THE BRONZE AGE (Poem) . . . . .	<i>O. Dimock Wells</i> . . . . .	211
THE DEVELOPMENT OF MUSICAL NOTATION . . . . .	<i>Carl G. Schmidt</i> . . . . .	212
Four Illustrations		
DID THE CYRENE VENUS HAVE BEAUTIFUL OR UGLY FEET? . . . . .		214
THE EARLY MASTERS OF BOHEMIA . . . . .	<i>Zdenek Fierlinger</i> . . . . .	215
Seven Illustrations		
MASTERPIECES OF MAYA ART . . . . .	<i>Frans Blom</i> . . . . .	223
THE TOMB AT COMALCALCO IN THE STATE OF TABASCO, MEXICO		
Four Illustrations		
AN EXHIBITION OF SCULPTURE BY ALLAN CLARK AT THE FOGG MUSEUM, HARVARD UNIVERSITY . . . . .	<i>Erwin O. Christensen</i> . . . . .	229
Seven Illustrations		
GORGONS (Poem) . . . . .	<i>Lilian White Spencer</i> . . . . .	233
SOME MOUND BUILDERS IN ILLINOIS . . . . .	<i>E. C. Townley</i> . . . . .	234
Five Illustrations		
NOTES AND COMMENTS . . . . .		239
One Illustration		
ARCHAEOLOGICAL GLOSSARY . . . . .		242
BOOK CRITIQUES . . . . .		243
TITLE PAGE AND INDEX TO VOLUME XXIV . . . . .		247

*Contents of previous issues of Art and Archaeology can be found by consulting the Readers' Guide in your library.*

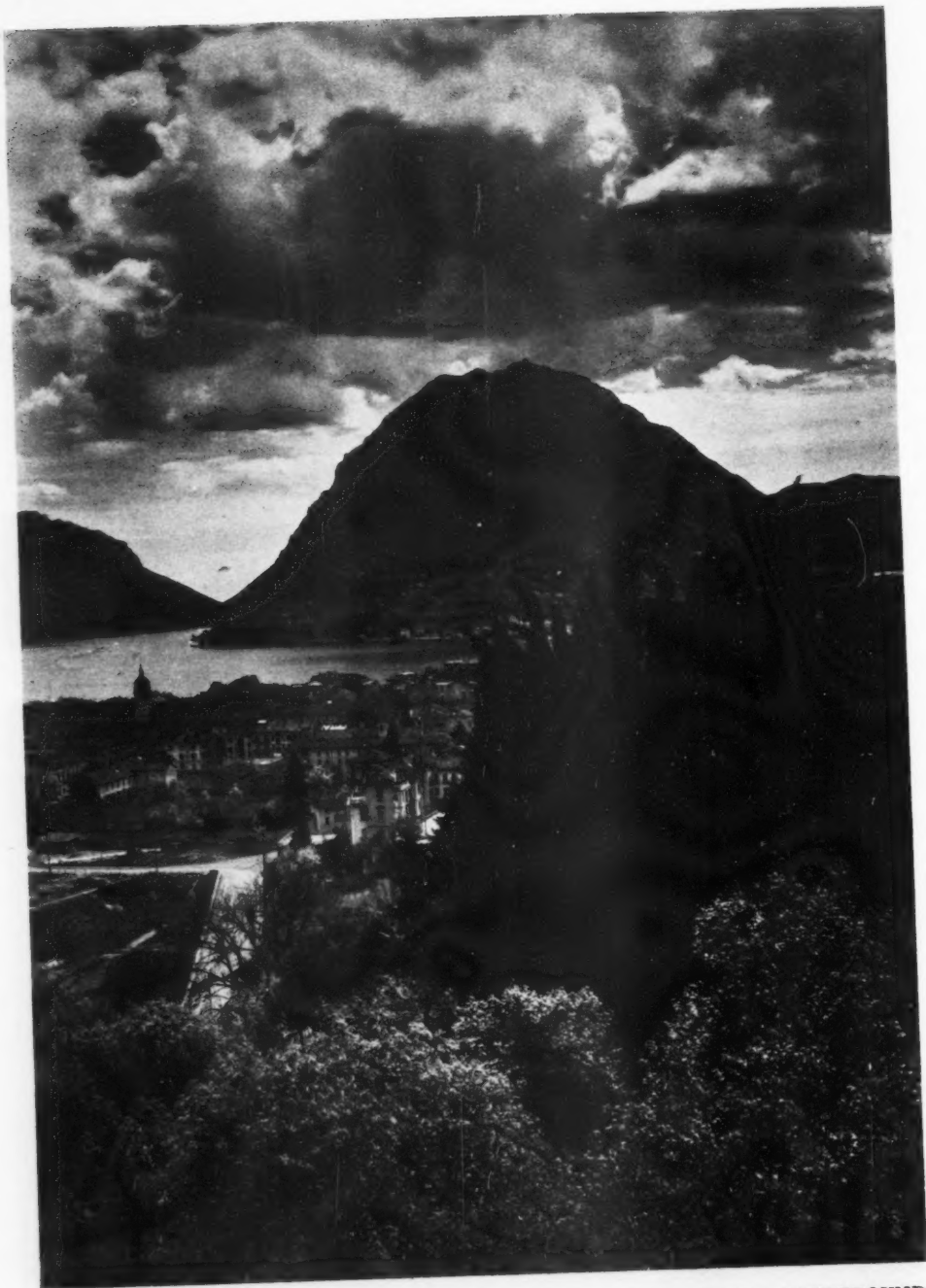
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LUGANO, A BEAUTY SPOT IN SOUTHERN SWITZERLAND. IN THE BACKGROUND RISES THE GRACEFUL SAN SALVATORE.

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# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXIV

DECEMBER, 1927

NUMBER 6

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## PREHISTORIC SWITZERLAND

By GEORGE GRANT MACCURDY

*Director, American School of Prehistoric Research*

THE Switzerland of today is the playground not only of Europe but also of the world. The reasons for this are not far to seek. It is easily accessible from all directions; no matter where one is in Europe, it is never far to the Swiss frontier. The country is elevated, containing the highest mountain ranges in Europe. The highest peaks are covered by a perpetual mantle of snow, the borders of which are fringed here and there by glaciers that creep down into the valleys. These glaciers feed picturesque and often turbulent streams which in turn may be transformed into lakes of surpassing beauty. Forest and field complete the picture, which is admirably calculated in summer to attract countless numbers from overcrowded, overheated, oversized, noise-burdened cities. For lovers of winter sports, Switzerland has also much to offer.

So much for present-day Switzerland. What of the past—especially of the prehistoric past? If the country as a whole differs now climatologically and in point of scenery from the countries which surround it, the difference was even greater during the Ice Age. The whole of what is now Switzerland was completely buried beneath a sea of ice, which also spread eastward over the Austrian Tyrol and encroached to some extent on northern Italy, southeastern France, and southern Germany. I said Switzerland was completely covered, which is true to all intents and purposes, but not literally so; for certain elevated portions rose like islands above the sea of ice; but these could not have served as places of habitation for man. On the other hand, the greater part of what is now France, Germany, Austria, and Italy was free from ice and could have been—in fact, was—the abode of man. This Alpine



THE ROSEG GLACIER AS SEEN FROM ROSATSCH PEAK NEAR ST. MORITZ, ENGADINE.

sea of ice ebb and flowed—there was not just one of these invasions but four at long intervals of time; and each invasion meant the desertion of Switzerland by man. He descended the Rhine and its tributaries; the Rhône afforded an outlet to the west and the affluents of the Po to the south. One must think of the Rhône glacier, at present so harmless and relatively insignificant in size, as creeping down the valley by the same name, enveloping the lake of Geneva, and extending its sweep down to Lyons in France—this it actually did at one time. Nevertheless, man did not lose his foothold over the greater part of Europe even under such inhospitable climatic conditions. Luckily reindeer were plentiful, fairly easy game, and extremely useful; every

part of the reindeer's anatomy filled some need of the hunter. The horse, red deer, mammoth, bison, and wild ox all contributed to the needs of the tribes living in Europe during the Ice Age.

Since it is obvious that man could not have lived in Switzerland during any one of the glacial periods, these must have left blank pages in the prehistory of Switzerland; moreover, glaciation would of itself tend to destroy much of the record that was left by tribes which must have inhabited the country during interglacial periods. Luckily some of the interglacial records were left in the depths of caverns and have thus been preserved to us. The postglacial chapters of Swiss prehistory are as complete as could be expected anywhere.

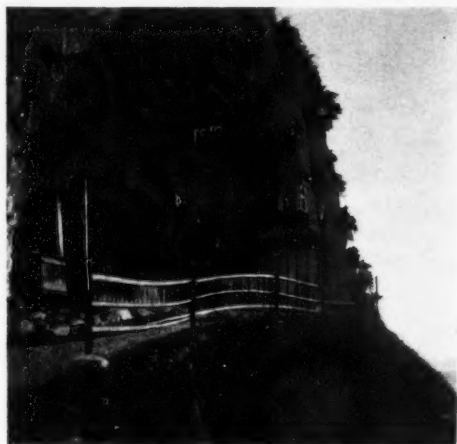


## ART AND ARCHAEOLOGY

The oldest known records of man's presence in what is now Swiss territory belong not only to an interglacial epoch but to the last of these—the one known as the Riss-Würm interglacial. During this warm epoch, which immediately preceded the last epoch of glaciation, man left indubitable evidence of his passage in at least four different Swiss caverns: Wildkirchli, Wildenmannlisloch, Drachenloch, and Cotencher. They are all situated well



THE LANDESMUSEUM, ZURICH, CONTAINS A WEALTH OF PREHISTORIC MATERIAL.



ENTRANCE TO THE CAVERN OF WILDKIRCHLI; THE LITTLE CHAPEL WHICH GAVE ITS NAME TO THE CAVERN IS TO THE RIGHT OF THE ENTRANCE.

within the great field of ice which enveloped Switzerland during the glacial epoch and owe their preservation to their elevated positions above the highest levels reached by the ice flows and to their position inside caverns. These sites are now accessible during the summer season. Wildkirchli cavern is in Canton Appenzell near the top of the Ebenalp in the Säntis range at an elevation of 1477 to 1500 meters above sea level; Drachenloch is in Canton St. Gallen near the top of Drachenberg, at an elevation of 2445 meters; Wilden-

mannlisloch, also in Canton St. Gallen, opens on the northern slopes of the Churfirsten at an elevation of 1600 meters; and lastly, Cotencher in Canton Neuchâtel, is situated in the Areuse valley at an elevation of 650 meters. The first three caverns were all explored by Dr. Emil Bächler of the Heimatmuseum, St. Gallen, where the collections may be seen. Cotencher was explored by Drs. H. G. Stehlin and A. Dubois and the collections found there are in charge of Dr. Stehlin at the Natural History Museum in Bâle.

These collections all tell the same story of how man lived in Switzerland during the last interglacial epoch from



THE ROCK SHELTER OF SCHWEIZERSBILD NEAR SCHAFFHAUSEN WITH THE LATE DR. JACOB NUESCH IN THE FOREGROUND.



THE VIADUCT NEAR BRUSIO, ON THE BERNINA RAILWAY CONNECTING ST. MORITZ, SWITZERLAND, WITH TIRANO, ITALY.



AN ALPHORN BLOWER IN THE BERNESE OBERLAND.

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A PARTY OF CLIMBERS RESTING IN THE VICINITY OF THE DOLDENHORN, BERNESE OBERLAND. THIS IS A PEAK ACCESSIBLE ONLY TO EXPERTS.

say 100,000 to 75,000 years ago (a conservative estimate). Man fed almost exclusively on the cave-bear; in fact, the evidences that he practised a cave-bear cult go to prove that his very existence there depended on the presence of the cave-bear in sufficient numbers to keep him supplied with food. Moreover, he learned how to utilize the bones of the cave-bear as tools for skinning and cleaning skins. The proximal end of the small bone (fibula) of the lower part of the leg was particularly well adapted to his purpose, especially if fractured at an angle of from  $33^{\circ}$  to  $40^{\circ}$ . The utilized surfaces of these bone tools all bear approximately this relation to the axis of their shafts. Experiments by Bäch-

ler prove that these results can be obtained at will by the use of a certain technique, of which the cave-bear hunter was obviously master. Thirty-six implements of the pattern in question—some much worn through use and some entirely unused—were found carefully stacked on one flat stone in the cavern of Drachenloch.

Lack of suitable local raw material no doubt accounts in part at least for the paucity and crudity of the stone implements left by the cave-bear hunter. At Wildkirchli and at Wildenmannisloch, use was made of local quartzite which the toolmaker found in both cases in the valleys some hundreds of meters below the entrances to the caverns in question. The stone



THE CASTLE OF VUFFLENS, ABOVE MORGES ON LAKE GENEVA, IS AN ANCIENT STRONGHOLD SAID TO DATE BACK TO THE TIME OF QUEEN BERTHA, WIFE OF RUDOLPH II. (912-937 A. D.).

implements from Drachenloch are of local limestone. At Cotencher, which is at a much lower level than the other three caverns and where the cave-bear hunter still lingered after he was compelled to retreat from central Switzerland because of the oncoming Würm glaciation, the stone industry is of greater variety and shows an improved technique. The cruder tools are made of the same quartzite that was employed at Wildkirchli and Wildenmannsloch. In addition one finds implements made of a whitish quartzite of better variety, also a few made of flint.

Man had retreated not only from Cotencher, but also from the whole of Switzerland before the last Glacial

Epoch reached its maximum and put an end to the first chapter of Swiss Prehistory. During what is called the Middle Palæolithic Period and the greater part of the Upper Palæolithic Period, Switzerland was about as inaccessible to Neandertal man and the early Cro-Magnon races as the North Pole is to us of today; no relics or stations have as yet been discovered that could be considered as belonging to the Mousterian, Aurignacian, or Solutrean Epochs. However, during the close of the succeeding Magdalenian Epoch, the great Alpine ice sheet began to shrink perceptibly and its retreat was closely followed by the advance of the Magdalenian hunters, who left camp sites in more than a score of

## ART AND ARCHAEOLOGY

places within, but near the frontiers, of what is now Switzerland. The best known of these are the cave of Kesslerloch and the rock shelter of Schweizersbild, both in the Canton of Schaffhausen. Recently Dr. Tschumi of Berne has been exploring Moosbühl, a Magdalenian station in a *loess* deposit not far from Berne.

Representative collections from Kesslerloch and Schweizersbild may be seen in the Landesmuseum, Zurich. Unfortunately for Switzerland, the significance of some of the treasures of Magdalenian art found in Kesslerloch was not appreciated at the time of their discovery and they were sold to the Rosgarten Museum in Constance. The

celebrated "browsing reindeer" engraved on reindeer horn is an example.

At the beginning of the Neolithic Period, Switzerland was practically as free from ice as it is at the present time. But glaciation had left its indelible mark on all the ice-free portions of the country. The presence of lakes is a characteristic of glaciated areas and Switzerland is no exception to the rule; her lakes are celebrated for beauty as well as in point of numbers. With the growth of dense forests which in time repossessed the areas that had been buried under ice, habitations along the fringes of the lakes had the double advantage of being well lighted by Nature and provided with a ready-to-



THE HARBOR OF GENEVA PRESENTS A SPECIALLY ATTRACTIVE PICTURE IN SUMMER. THE FAMOUS BREAKWATER FOUNTAIN, WITH A JET 295 FEET HIGH, PLAYS ON SUNDAYS AND HOLIDAYS.



## ART AND ARCHAEOLOGY



REMAINS OF PREHISTORIC LAKE DWELLINGS AT COUR, NEAR LAUSANNE,  
LAKE GENEVA.

hand water highway. These and other considerations gave rise to the pile-village mode of life, a custom which was widely distributed over Europe during the latter part of the Neolithic Period and the Bronze Age that followed. The principal center of this type of culture was Switzerland and the adjacent countries. The pile-

greater in size than had hitherto been supposed.

Pile-villages of the Neolithic Period are nearer the shore than those of later date. The stations are often above the water level during dry seasons or periods; at such times the piles are visible and resemble blackened tree stumps. On the other hand, pile-

dwellings were quadrilateral in shape and often grouped in villages of considerable size. Several hundred pile-village sites have been discovered in Switzerland alone since the exceptional drought of 1853-54 brought the first one to light.

The recent drought of 1920-21 offered unusual opportunities for the exploration of pile-villages. The waters were so low that stations previously described as isolated and separate units were found to be connected, proving the existence of pile-villages much



NEOLITHIC PILE VILLAGE OF AUVERNIER, LAKE NEUCHÂTEL. (PHOTOGRAPH TAKEN IN 1880.)

## ART AND ARCHAEOLOGY

village sites of the Bronze Age are practically always under water. This difference of position is due to the fact that the driest period of postglacial times was contemporaneous with the Bronze Age. In both cases, the situation is such as to favor the preservation of practically everything that was left by the lake dwellers—even to wooden objects, textiles, and the seeds of plants.

lithic lake-dwellers developed the textile art to a high degree; they knew how to decorate their cloth with embroidery, conventional designs being employed for the most part. They were also adept in the flaking of flint as exemplified by the flint blade from the pile-village of Concise (Neuchâtel). This exceptional piece, which is 35 centimeters (13.8 inches) long with uniform



BERNE, THE CHARMING SWISS CAPITAL, WITH ITS GLORIOUS OUTLOOK ON THE ALPS.

Among the better known Neolithic pile-villages there should be mentioned Auvernier, Bevaix, Concise, Cortailod, Font, and St. Aubin on Lake Neuchâtel; Chavannes, Lüscherz, Möriegen, Sutz, and Vinelz on Lake Bienné; Obermeilen on Zurich Lake, Moosseedorf (Moossee), Greng (Morat), and Robenhausen (Pfäffikon). The Neo-

width of only 2.5 cm. (1 in.), was employed as a sickle.

Neolithic houses were built not only on piles over and near water but also on moors without the pile substructure. The walls were composed of upright slabs. The ground plan was rectangular; it was divided into a rather large uncovered platform, a small combina-

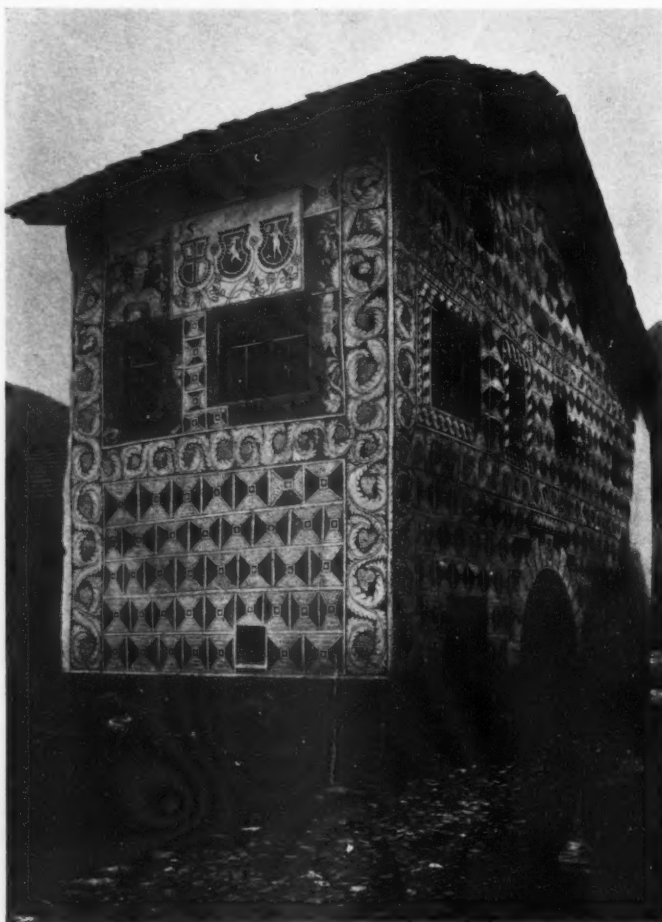
## ART AND ARCHAEOLOGY

tion work room and kitchen with hearth and hand-mill, and a combination living and bedroom with fireplace, loom, beds, etc. The two rooms were covered by a high-gabled roof with single ridgepole. The walls inside were plastered with clay and the chinks between the slabs on the outside similarly filled in. These structures were built of oak, beech, and birch. Use was made of birch-bark in a number of ways—as carpeting for floors and especially as candles. The same kind of candle, consisting of rolled birch-bark, is still used in some parts of Spain.

The Bronze Age builders introduced a new style in architecture; their dwellings were of the log-cabin or block-house type. The well-known Bronze Age stations include: Morges on Lake Geneva; Auvernier, Corcelettes, Cortaillod, Bevaix, Hauterive, Montbec and Thièle (Neuchâtel); Mörigen (Bienne); Alpine Quai and Wollishofen (Zurich); and Greng (Morat).

Pile-villages have yielded much evidence bearing on the domestication of animals and plants. The list of animals includes the dog, two varieties of ox and of pig, and one each of the goat and sheep. The Bronze Age witnessed the

introduction of several new species or varieties. The new elements include the horse, two new varieties of dog, and one new variety each of goat and sheep. Swiss pile-villages have also yielded about 170 species of domesticated plants, many of which date back to the Neolithic Period. Three varieties of wheat and two of barley were cultivated. The principal Neolithic textile material was flax; wooden in-



THIS BEAUTIFUL HOME RICHLY DECORATED WITH SGRAFFITI STANDS AT ANDEER IN THE CANTON OF THE GRISONS.

## ART AND ARCHAEOLOGY

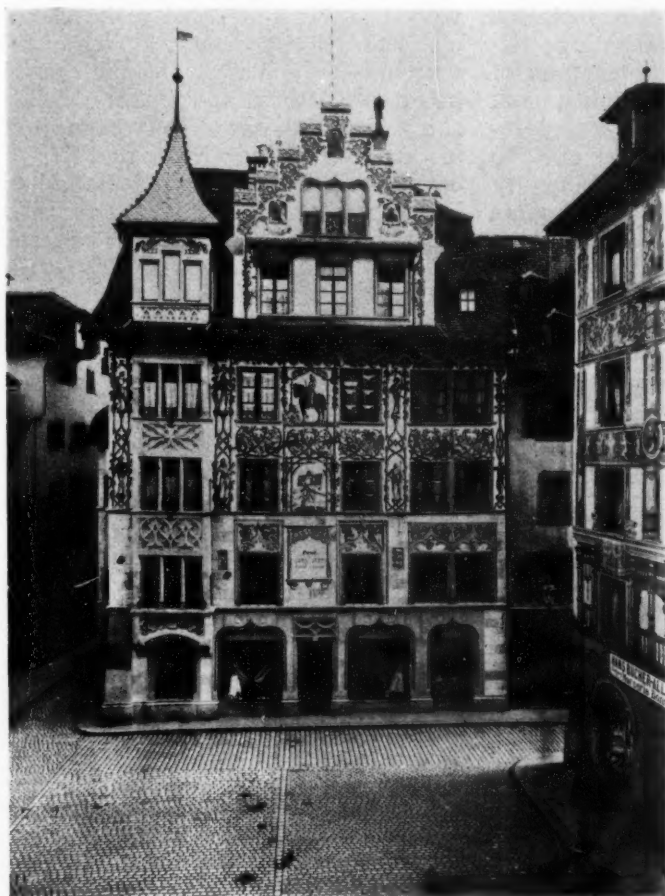
struments for breaking and wooden combs for combing flax have been reported from a number of Swiss stations. Hemp was unknown.

While the pile-village was dominant during the Neolithic as well as the Bronze Age, there were also land habitations. With the introduction of iron about 900 B. C. the scene changed, and all the pile-villages were abandoned for land habitations. The first half of the Iron Age, known as the

Hallstatt Epoch, continued until about 500 B. C. While inhumation of the dead was still practised, incineration came to be more and more the vogue. Relics of this epoch are found in tumuli, some of which have yielded characteristic burials. Remains of a chariot with iron wheels, of two bronze fibulæ, a clay vessel, and a remarkable vase of bronze were discovered in 1851 in a large Hallstatt tumulus at Grächwil, parish of Meikirch (Berne); here the

incineration sepulture was encountered at a depth of 2 meters (6.5 ft.). The bronze vase, which when found was full of ashes, is now preserved in the museum at Berne. The principal ornament, which rests on the shoulder of the vase, represents a winged female divinity evidently of Asiatic origin.

The best collection from Swiss stations of the Hallstatt Epoch is to be found in the Landesmuseum, Zurich. Visitors to this museum should not fail to visit the "Schatzkammer" in order to see the golden bowl found near Zurich in 1906. This large bowl—of pure gold—weighs 910 grammes (ca. 29.2 ounces Troy); it had been deposited in an inverted position on a flat stone and covered by means of a pottery vessel (also



THE DORNACHERHAUS IS ONE OF THE FINEST SPECIMENS OF THE MANY BEAUTIFUL PAINTED HOUSES IN OLD LUCERNE.



## ART AND ARCHAEOLOGY

inverted), presumably a caché or hoard, since nothing suggesting a sepulture was found there. On the mammilated field, one can distinguish four figures of the sun and four of the moon (crescent), likewise animal representations; the bowl apparently had to do with some ritual.

If the collections at Zurich are indispensable to students of the early Iron Age in Switzerland, the same is true of Neuchâtel to students of the latter half of the Iron Age, known as the Epoch of La Tène. The type-station of the epoch, La Tène (meaning shallow) is situated at the eastern end of Lake Neuchâtel and on the south bank of the river Thièle. Important engineering works carried on from 1868 to 1881 resulted in lowering permanently the water level of the lake by 2 meters (6.56 ft.); this brought the site above water level and facilitated the excavations. It is estimated that some 2,600 important objects from this site have

found their way into various Swiss museums, principally the one in Neuchâtel. Weapons predominated; this fact, linked with the strategic position of the place, the absence of evidence suggesting a place of manufacture, as well as the absence of female apparel and of objects pertaining to family life, led Vouga to the conclusion that La Tène was a fortified emporium occupied by the military.

The average visitor to Switzerland thinks of it only in terms of unsurpassed hotels and scenery; he should also learn that the same is true of her museums — especially those which house prehistoric and historic collections. Mention has already been made of Bâle, Berne, Neuchâtel, and Zurich. To this list there should be added Bienne, Bellinzona, Geneva, Lausanne, St. Moritz, and St. Gallen. The latter is a city of not more than 60,000 inhabitants, yet it can boast of three important museums, in two of which—



LITTLE GIRLS OF THE LÖTSCHEN VALLEY, IN COSTUMES IDENTICAL WITH THOSE WORN BY THEIR MOTHERS.



## ART AND ARCHAEOLOGY

Heimatismuseum and Historisches Museum—there are valuable prehistoric exhibits.



A GODFATHER IN THE LÖTSCHEN VALLEY, WITH HIS QUAIN T GIFT TO HIS FUTURE GODCHILD—A LOAF OF BREAD IN CAKE FORM.

[Editor's Note: Because of the pressure upon our pages it was impossible to include with this remarkable article six photographs of unusual interest made by Dr. MacCurdy himself, showing perfectly the methods followed in subaqueous excavations at Cortaillod on Lake Neuchâtel by the American School of Prehistoric Research, and various prehistoric sites in Switzerland, Germany and Spain. These important illustrations will be found well reproduced on pages 76-77 of Vol. XXI, No. 2, of ART AND ARCHAEOLOGY, issued in February, 1926.]



A GIRL OF APPENZELL, DRESSED IN THE PICTURESQUE, AND BY NO MEANS INEXPENSIVE, GARB WORN BY THE MAIDENS OF THAT CANTON ON A SUNDAY.

### THE BRONZE AGE: TO RODIN

By O. DIMOCK WELLS.

*The Age of Bronze,—a naked, god-like man,  
He stands incarnate of awakenings,  
With young face reaching upward for the light,  
And eyes first blinded by the fierce white wings  
Of Beauty, after centuries of night:*

*What hand divine was this? What human brain  
Conceived this form, immortal as the day?  
Ah, great Rodin! Thine was a holy trust,—  
To take and mold the sterile pagan clay,  
And forge a soul within the dreamless dust.*



A LEAF FROM A GREGORIAN HYMN OF ABOUT THE XVITH CENTURY, OWNED BY THE AUTHOR.

## THE DEVELOPMENT OF MUSICAL NOTATION

By CARL G. SCHMIDT

THE rise and development of music depends so much upon music notation that even a slight knowledge of its changing character may be of general interest. In ancient times music was so simple that often it was not written down at all, but was transmitted from one person to another through generations, as much folk lore has descended to us. The Greeks used

the letters of the alphabet in designating various pitches.

Between the seventh and ninth centuries a system of shorthand called neumes came in use in an attempt to record or visualise music. These neumes were simply certain dots, dashes or curved lines indicating the rising or lowering of a melody. They were used in writing church music



LIKE MANY OTHER PARCHMENTS OF ITS PERIOD, THIS IS A PALIMPSEST, OR VELLUM ORIGINALLY USED FOR SOME OTHER WRITING. THE IMPERFECT ERASURE SHOWS PLAINLY THROUGH THE LATER TEXT. THE ILLUMINATION AND RUBRICS ARE IN RED AND BLUE.

(Gregorian or Plain song as it is sometimes called), and were written above the words of the hymn. Then the singer would know which way the melody progressed. Some of these signs were:

u, s f d r m 10

In the tenth century a single red line was placed horizontally above the words to give the singer a fixed place from which to judge the intervals.

Preceding this line the letter *F* came to be written, and this was the beginning of our present *F* or bass clef. The next step was a yellow line above the red. These lines were later replaced by black lines, and as music developed into part-singing two more lines were added so that each voice could follow his own part. These changes are credited to Guido of Arezzo, who lived about the tenth century. It is the same staff as that in use at present in the rendering of Gregorian music in the Roman Catholic and many of the Anglican churches.

## ART AND ARCHAEOLOGY

Our present clefs F, C, G, were gradually developed from the letters F, C, G, as follows:

CLEFS	XIII CENT	XIV CENT	XV CENT	XV CENT	XVI CENT	XVII CENT	XIX CENT
F clef	F	F	F	F	F	F	F
C clef	C	C	C	C	C	C	C
G clef	G	G	G	G	G	G	G

DEVELOPMENT OF THE CLEFS

It was not until the twelfth and thirteenth centuries that any attempt was made to measure notation; then came substitution of white notation with its diamond-shaped notes which took the place of neumes; but notation as used today was not perfected until the eighteenth century.

The number of lines has grown from

one red line to eleven black, divided into two staves for the sake of convenience, and a short line—middle C—left between the two.

The printing of music from movable type began about the sixteenth century and the introduction of engraved music about a century later.

The next important step was the designation and development of rhythm, which consists of a series of pulsations for each measure. It is indicated by a measure-sign such as 2/4, 4/4, 6/8, etc., showing whether the pulses be strong or weak, and the kind of a note used to indicate the pulse or beat; as  $\text{♩} \text{♪} \text{♩} \text{♩} \text{♩} \text{♩}$

These are divided by bars, or perpendicular lines drawn across the staff to divide the music into measures, as follows:  $\text{♩} \text{♪} \text{♩} \text{♩} \text{♩} \text{♩}$  etc.



## DID THE CYRENE VENUS HAVE BEAUTIFUL OR UGLY FEET?

Through the courtesy of Professor H. Rushton Fairclough, former editor of ART AND ARCHAEOLOGY, we are able to reproduce the subjoined extract from Dr. Clelia Mosher's recent admirable volume, *Personal Hygiene for Women*. Writing of the rewards of physical fitness for her sex, Dr. Mosher refers to Prof. David M. Robinson's criticism of the Cyrene Venus in the March, 1915, issue of this magazine, and comments on the female foot in general:

"D. M. R., writing in ART AND ARCHAEOLOGY, says: 'There is so much life in the Cyrene Venus and the marble is so much like real flesh that one can almost see the muscles under the epidermis. It is this miracle of form which makes it possible that this is an original Greek work despite the large and rather ugly feet.'

"One may raise the question whether the feet are unlovely 'large and rather ugly.' I have no memory of thinking so when I saw this beautiful statue in the National Museum in Rome, nor does the Alinari photograph of the original statue show that the feet are ugly and too large. Certainly they do not resemble the modern foot, but we cannot therefore condemn them as

unlovely. The modern foot, encased in its leather shoes, has no fat on it below the line of compression, and our eyes are accustomed to this abnormally slender foot; but we do not call the baby's foot ugly, with its arch filled with fat; why should we call the feet of this Venus with their low arches, strong muscles, and rounded contours ugly? Are we not in such criticism substituting what we are accustomed to see for the really beautiful? If the question of whether this beautiful Cyrenian Venus is of Greek origin rests solely on the contours of the feet, it would seem possible, from their beautiful unspoiled condition, to accept this as the work of a Greek artist, accustomed to see the human foot in its natural state.

"The modern college woman, with her physical activity made possible by her unrestricting dress, is a much more normal and beautiful human being than the woman of the Victorian period. Not infrequently one sees in the examining room figures quite as beautiful as this Cyrenian Venus. Here, too, the criticism of this modern woman is the fact that she has ugly feet, the result of distortions brought about by the modern shoe.



# THE EARLY MASTERS OF BOHEMIA

By ZDENEK FIERLINGER

*Czechoslovak Minister to the United States*

THANKS to the effort of the Prague Society of Friends of Art, light has been thrown on an important chapter of the history of art which to even well-informed connoisseurs has been until quite recently only partly known, and that especially from some of the paintings existing in Germany which represent only fragmentarily the great Czech art of the fourteenth century. The work undertaken by enthusiasts such as Zd. Wirth, A. Matejcek, V. Kramar, the Director of the Prague National Museum, and others, has given results surprising even to those who are familiar with the great and productive period of Czech history extending from the reign of John of Luxembourg through the Hussite Wars up to George of Podebrady and Vladislav II. This period covered two centuries (1310-1516), during which Bohemia assumed political and cultural leadership in

central Europe, and gives evidence of sturdy and undaunted spirit and vitality. This glorious epoch witnessed the foundation of the Charles University in 1348 and the construction of the Cathedral of Prague by Mathew d'Arras, who was invited by King Charles to Bohemia from Avignon.

The indomitable spirit and religious fervor which characterized Bohemia at this time, and which gave to the Czech nation John Huss and Chelcicky—founder of the Bohemian Brothers—and which stirred the conscience of the world, corresponds to spontaneous outbursts of creative genius seeking for self expression and to great achievements in the domain of art in just the same way that Francis of Assisi meant a new impulse to art in Italy. It must be admitted that this field in Bohemia had been already fertilized by long Romanesque tradition and by outside influences



THE VIRGIN FROM VLODNO, BOHEMIA, NOW IN THE KAISER FREDERICH MUSEUM AT BERLIN.



## ART AND ARCHAEOLOGY

coming from all directions. It was thus prepared to yield a rich harvest.

There could have hardly been at that time any direct impulse coming from the East, from the decadent Byzantines, and it may be presumed that the early Bohemian leaned more or less towards the Burgundian school. However, the manifold inspirations emanating throughout centuries from the eastern center of civilization were gradually reaching central Europe by the direct way of the Balkan peninsula as well as through Spain, France and Germany. Accordingly we find Byzantine elements not only in the Czech

primitive architecture but also in its early masters.

In this connection it is not without interest that in the ninth century two monks, Cyril and Methodius, coming from the East, had already brought the gospel and the alphabet to the Czechs. We can assume this might have affected the first literary attempts, the way of thinking and the sentiments of the Czech people conserving always a decidedly Slav tinge. The direct and more active influence of France, however, due to dynastic relationships, predominated later on and gave especially to Czech Gothic art its stimulus.

Bohemia being situated right in the center of Europe, can symbolically be called its heart. In fact, it has always reflected all the intellectual and spiritual currents which stir the Continent. We find at any time the mind of the Czech people accessible, sensitive and adaptable to all sorts of outside influences, as if it were conscious of its quasi-anatomic functions. The sudden and resolute reception of the ogival style shows how quickly Bohemia adapted itself to the West. At any point in its history up to recent times we can discover that the same acquisitiveness and eclecticism has been characteristic of the



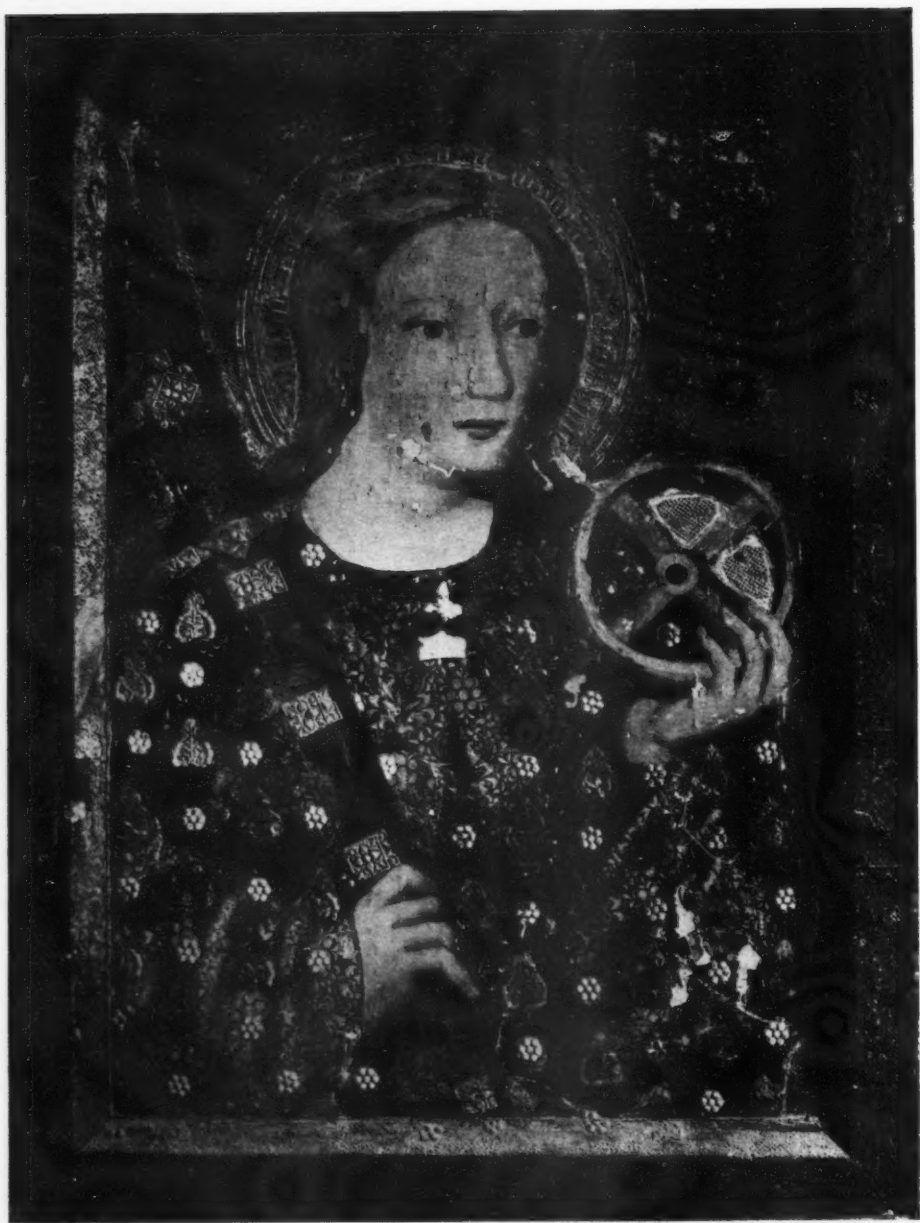
THE ANNUNCIATION, BY THE MASTER OF VISEBROD.



ALTARPIECE BY THE MASTER OF VISEBROD AT ZATON, SOUTHERN BOHEMIA.

Czech mentality throughout the ages. The early Gothic which suddenly invaded Bohemia is free from any Romanesque reminiscences, although Romanesque architecture seemed solidly implanted there up to that time. The reign of Charles IV (1346-1378) is the most important period in Czech mediæval architecture, and the master from Avignon was soon followed by a pleiad of independent Czech Gothic builders

such as Peter Parler and Mathius Reisek. These men, however, were not pure imitators of the Avignon master, but created independently a new post-Gothic style reflecting the *genius loci*. The ogival style was submitted to a further transformation after the Hussite War during the reign of Vladislav II, with whose name it is customarily associated. An outstanding monument of great beauty due to that period is



ST. VITUS, BY THEODORICUS PRAGENSIS, AT CASTLE KARLSTEIN.

## ART AND ARCHAEOLOGY

the Cathedral of St. Barbara at Kutna Hora. It is a remarkable specimen of pure Czech Gothic.

Corollary to this sudden development in the art of building, Bohemia produced nameless geniuses who in more intimate ways reveal to us the purity and intensity of the religious and artistic feeling of the time. The first steps in the art of painting had been made in the linear style which we find in numerous frescoes, such as those at Jindrichuv Hradec (1338) as well as in book decorating, which seem even at this early date to have had a long tradition. The *Passionale* of the Princess Kunigund (1314) and the *Velislav Bible* are among the most beautiful works of that time and remind one strongly of the art of the early French illuminators. Since at this period the austere Gothic form and the linear style clearly dominated technique in color, we can judge that there had been thus far no communication with the Tuscan school.

In the first decades of the reign of Charles, however, we find a sudden development which displayed a remarkable affinity with Italian art. The author of the cycle of the nine paintings at the monastery of Visebrod displays a manner indicating at least an indirect knowledge of Italian art, although his formal conception and Gothic naturalism remain deeply enrooted. The presence of Byzantine elements, e. g., the disposition of planes, the golden background and other details, tell of various influences. However, the author of this Visebrod cycle, in continuing the tradition of Czech illumination, created a great masterpiece which can be compared with the best of that time and in which he consolidated all the influences which had acted as a stimulant on Bohemia. To the school he



PANELS BY THEODORICUS PRAGENSIS, FROM THE ALTAR OF THE CHURCH AT ROUDNICE, BOHEMIA.

represented are ascribed paintings scattered all over Bohemia as well as some paintings in the Kaiser Friedrichs Museum in Berlin and the three great panels of the altar at Thorn.

Another great individuality is Theodoricus Pragensis, the court painter of Charles IV, whose works adorned especially the castle Karlstein. His portraits tell of a quite unusual realism and individual conception.

The culminating point of early Czech art was attained by a school of great





THE VIGIL ON MT. OLIVET, WITH THE SLEEPING DISCIPLES, BY THE MASTER OF TREBON.

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PANELS BY AN UNIDENTIFIED MASTER OF THE SCHOOL OF TREBON, PAINTED BEFORE THE HUSSITE WAR IN THE REIGN OF VLADISLAV II.

vigor which centered around the author of the altar at Trebon in southern Bohemia. All the works ascribed to this school show a great step toward a solution of the problems of plasticity and an organic union of the principal elements of pictorial art. The means of expression are extraordinarily rich and abundant, and the background is already filled in with landscapes and other details giving depth to the picture. The school of Trebon abandoned the mediaeval tradition and prepared the way for the great master of the fifteenth century. It surpassed by far anything existing at that time in Central Europe, and if it could not attain quite all that was possible to the Flemish masters of the fifteenth century, this was due to the limited material means at its command, the technique of oil painting not yet having reached Bohemia. The influence of the master of Trebon did not remain limited to Bohemia but spread through-

out Central Europe and can be traced in all the more important works of the fourteenth and fifteenth centuries which have been preserved to our days. His school was responsible for the formation of new artistic centers which sprang up everywhere in Bohemia on the foundations laid by the old Czech school. This was especially true in Silesia, where we find many paintings betraying the same influence. Unfortunately, many creations of art were destroyed in the seventeenth century during the Thirty Years War, which made out of formerly flourishing and prosperous countries a depopulated graveyard. What has been almost miraculously preserved tells us of a highly developed original art, and it is to be hoped that the creative genius of the Czech people, having shaken off the shackles hampering its free development through centuries, will come to new life and bear rich fruit



COMALCALCO RUINS, TABASCO. TOMB. STUCCO FIGURE NO. 3.  
SOUTH WALL.

# MASTERPIECES OF MAYA ART

## THE TOMB AT COMALCALCO IN THE STATE OF TABASCO, MEXICO

By FRANS BLOM

NOT long ago the report of the First Tulane University Expedition\* was published, and among the vast amount of new archaeological and ethnological material presented therein, one discovery in particular stands out because of its artistic beauty: the stucco figures on the walls of a tomb at the ruins of Comalcalco.

These ruins have long been known to the explorers of the Maya country, and were first described by the French traveler Desiré Charny who visited them in 1880.

He gives a very eloquent description, speaking of temples three stories high and using the word "immense" at every opportunity.

It is not so much the size of the pyramids and temples which is remarkable, as the fact that these structures are all built of burned brick: the only such structures still found standing in the whole of the Maya area, if not in the entire Americas, North, South and Central.

These bricks are only about two inches thick, but reach to as much as 3-4/10 feet long by 1-7/10 feet broad in size. They were burned in open fires, not in kilns, as they all have a black stripe inside, showing that they were not baked through.

Stumbling up or sliding down the steep sides of pyramids and mounds we would often kick a brick loose, and as often as not discover an incised drawing on one of them, crudely represent-

ing warriors, the head of the Sacred Serpent, or imitations of Maya hieroglyphs.

One could not help but imagine that the brick makers of the Maya took pleasure in imitating the work of the great artists of their day, or were amusing themselves by making caricatures of their bosses. The drawings on the bricks made one think of drawings made by our own boys on school walls: caricatures of the teacher, and the like.

Brick was piled upon brick at Comalcalco to build the main acropolis—115 feet high and 575 feet long at its eastern base—and laid in mortar made from burned oyster-shells. At a short distance to the east of the ruins is a big lagoon, full of oysters, where the ancient builders got their raw material.

On the top of the acropolis are many temples, and these were all measured and photographed by the Tulane explorers. Many other temples and mounds were mapped, such as the northern temple square, oriented to the cardinal points, and facing east so that the Maya priests might observe the rising sun, and give it proper worship.

All our work had been finished. We had drawn ground plans and sections of the temples, made a general map of the ruins, taken notes on art and construction. It was late in the afternoon and we were ready to leave Comalcalco the next day. Only a small ruined room remained to be placed on the general map. This room lay hidden by thick undergrowth, on the western slope of the Palace mound quite near

\*"Tribes & Temples." A record of the expedition to Middle America conducted by the Tulane University of Louisiana, 2 volumes, 1926-7.



CAMALCALCO RUINS, TABASCO. TOMB. STUCCO FIGURE NO. 7.  
EAST WALL.

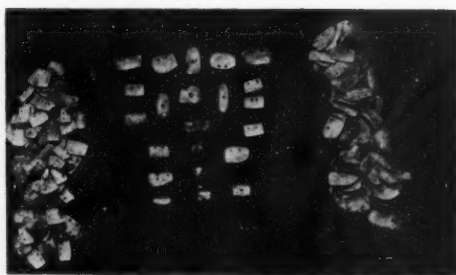
## ART AND ARCHAEOLOGY

Temple 2. It was a small room, probably an old burial place. Most of it had fallen in, and what was exposed did not appear to be of great interest. "Brick clad with stucco. Ceiling of room and some of east wall exposed. 1.75 meters long and 1 meter broad. Nothing much to note." That is how the notebook runs.

The sun was standing low, and its rays fell on the east wall of the room. "What was that on the walls—some stucco ornaments?" Eagerly we scraped away a great mass of fallen leaves and dirt. The feather ornaments of a helmet appeared, then a face, all modeled in stucco low relief. More feathers, and part of another face. After all, we had not finished our work at the ruins. Here before us was a burial chamber with delicately modeled figures on its walls. We must certainly clean this out before leaving. Thrilled with what lay in store for us we rode back to the town through the short tropical dusk.

Early the next morning we were ready. Only five Indians were employed, as there was not much room in the narrow chamber. Our excitement seemed to communicate itself to our Indian workmen. With the greatest care they removed dirt and stones, and by noon we had exposed the upper part of nine figures, three on the south, three on the east, and three on the north wall. The entrance to the chamber had been from the west, and on this side we found the blocked door. These nine delicately modeled figures in low relief are some of the finest examples of art yet found in the Maya area.

By noon the next day the small chamber had been cleared. We had reached its highly polished red cement floor. On it stood four low pillars built of brick, and from the dirt around



SHELL NECKLACE, COMALCALCO TOMB, TABASCO.  
DEPARTMENT OF MIDDLE AMERICAN RESEARCH.  
TULANE UNIVERSITY OF LOUISIANA.

these we extracted a large amount of clam-shells, all squared and filed, and with two holes in each for suspension. They had once formed part of a necklace worn by the noble or high-priest who had been laid to rest in the chamber. All these shells had been painted with a red earth. Some fragments of human bones were also found, and these, too, were covered with the same red substance. Whether this is a case of secondary burial with painted bones, or whether the red color came from the great amount of shell ornaments found all over the floor of the grave, we were not able to judge.

It looked as if a wooden slab had been placed on the pillars on the floor of the chamber and the body laid on this table. Due to moisture percolating through the walls and ceiling of the chamber, all had decayed except the shell ornaments and a few bits of bone. Around the burial table stand the nine figures. Every one is different from the other, every face showing character. No doubt they are all portraits. They may be a picture of the dead ruler and his foremost court attendants and servants. It is distressing to have to refer to them by numbers. One is tempted to give them names and to try to imagine their lives. Bishop Landa tells us that the rulers of Yucatán, at





COMALCALCO RUINS, TABASCO. THE THREE FIGURES ON EAST WALL OF TOMB.

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## ART AND ARCHAEOLOGY

the time of the Conquest, kept troupes of actors and jesters. Was the hunchback portrayed on the wall the court jester, grown sorrowful, now that his chief had died? The feet of all the figures have been done in a conventional way, the loin cloths with more care, and the faces with a rare mastery of modeling. No doubt the Maya artist knew the full value of the shadows thrown by the relief, and utilized this to give expression.

In this small chamber we stand before the best stucco work yet found in the Maya area. Even the fine stucco figures in Palenque do not reveal such mastery and freedom of line.

Both the figures and the walls of the tomb were painted the same deep red color as the floor.

When the tomb had been cleared we spent a day in cleaning these magnificent figures carefully with soft brushes and filling all cracks with cement so that they would be protected against destruction by the elements. The Municipal President of Comalcalco, Don David Bosada, was fully aware of

the artistic and historical value of our discovery, and at once ordered a roof built over the chamber to protect it against the tropical rains.

Again it was late afternoon. The rays of the setting sun fell on the central figure of the back wall, perhaps the picture of the dead chief. Let us give imagination a free rein for a moment, and see the tomb ready to receive the lifeless ruler. His career had ended, and as the sun, worshipped by him and his people, was setting and its rays fell on his picture on the back wall of the tomb, they laid him to rest on the wooden table on the floor of the chamber. Around him stood his friends and servants mourning, as we now see them pictured on the walls.

And as the last rays of the sun fell on the picture of the chief who had died about 1,400 years ago, and whose likeness we had again brought to light, we left the ruins to continue our journey through the country where his race flourished long ago.



From the *Art Digest* we learn that "In the whole world there are perhaps 400 examples of the French Primitive school of painting. One fourth of these, or about 100, are now in the United States, of which 85 have been gathered together by the F. Kleinberger Galleries into a great loan exhibition for the opening of the firm's new home at 12 East 54th St., New York. Of these, 46 belong to Col. Michael Friedsam of New York. His collection is more numerous than that of the Louvre, which possesses only 45. The exhibition is being held under the patronage of the French government, and was formally opened on October 15 by M. Maxime Mongendre, the French consul general in New York.

The same magazine comments somewhat facetiously upon the "Opportunity Gallery," a new departure of the Art Centre, New York, which will give the unknown artist his chance by holding monthly exhibits, each show being the selection of a single artist or critic. The first judge was Walter Pach, who grouped 55 pictures by 14 different artists, most of whom never before had shown their work in public.

The 26th Annual Exhibition of Miniatures is being held jointly by the Pennsylvania Academy of the Fine Arts and the Pennsylvania Society of Miniature Painters in the galleries of the Academy, Philadelphia, from November 6 to December 11, both inclusive. The exhibits are those of living artists and have not been seen before in public.



CHINESE ACTOR. BY ALLAN CLARK.

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# AN EXHIBITION OF SCULPTURE BY ALLAN CLARK AT THE FOGG MUSEUM, HARVARD UNIVERSITY

By ERWIN O. CHRISTENSEN

**F**OLLOWING on the heels of the loan collection of the Morgan manuscripts, the Fogg Museum opened in its new building on October third an exhibition of twenty-one pieces of sculpture by Allan Clark, which, with one exception, has not been hitherto shown in America. There is a great variety in the use of materials, textures, and colors, including marble, stone, wood and bronze. In size the pieces range from a small statuette to a life-size bust. Such wide use of methods gives a note of richness to a collection which otherwise bears the mark of competency, understanding and an individual viewpoint. We are made to feel that the artist solves his problems easily and completely in a perfectly cool and collected manner, unhampered by any struggle for expression or excess of emotion.

The work as a whole is characterized by a conscious adaptation of linear conventions from the East. In the Chinese,

Japanese and Siamese subjects they are pronounced, but they are still noticeable in the modelling of his portraits, for example in the marble bust of Amelita Galli-Curci, with its con-

ventionalized hair and eyelids contrasting almost unduly with the informally ruffled edge of the loosely fitted gown. They are further emphasized in his heads in arched eyebrows, in the treatment of the eye itself, and in finely drawn and sharply accented lips. The carefully arranged pleats in the garments, and the hair-dress as well as the features, may have been suggested in part by the models; what is more important, the artist used these elements for the sake of their design qualities. A good deal of simplification in the broader

planes is combined with an emphasis on rhythmic curves and is fused with a western and, one is tempted to say, academic style.

Other influences besides the Oriental are apparent. To determine precisely



BODAJO DANCER. BY ALLAN CLARK.



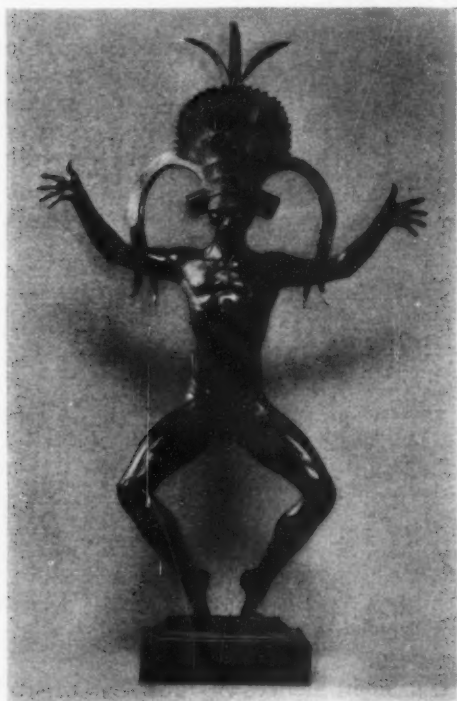
## ART AND ARCHAEOLOGY

the debts Allan Clark owes, consciously or merely as a tribute few young sculptors can escape entirely, would take a more protracted study than is intended in this account of first impressions. After all, the art presented here is modern American in its delicate refinement and in its play within well established boundaries of good taste. The treatment, which we may call decorative, is less abstract than that of Paul Manship. Aside from harmonious color, Allan Clark's best accomplishments are a fine sense for rhythmical line and sustained action. The movement, never fleeting or impressionistic, remains within the frame of a well thought out pattern.

For instance, in the *Ishikawa Danjuro*, actor of the Fifth Generation, we



JAVANESE ACTOR. BY ALLAN CLARK.

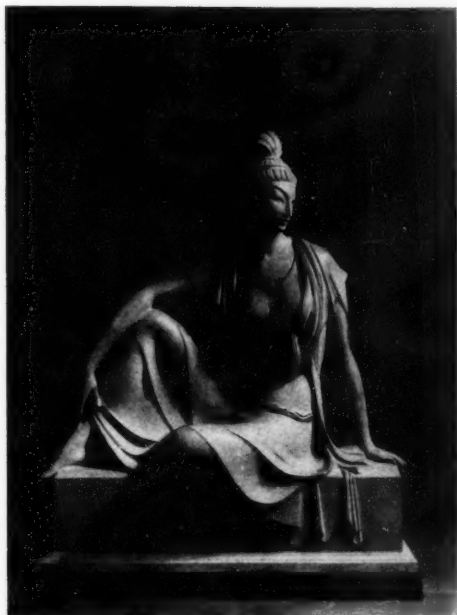


CONGO VOODOO. BY ALLAN CLARK.

have an impressive pose from the stage, contrasting a comparatively quiet and smooth contour on the left, as we stand before the statue, with a more agitated and more richly indented and broken contour on the right, recalling the well known device in the work of Michelangelo. With the turn of the head countered by the opposite knee thrust out in profile position, this historical *contraposto* of the Italian Renaissance appears here in a modern garb. Most skillful is the bringing together of the hands on the right side, accentuating the impression of forceful intensity. Most of the works are designed for a frontal position.

Allan Clark shares with Manship, whose name it is difficult to eliminate from one's consciousness, a predilection for delineation in one plane. One of the loveliest pieces, illustrating this tendency at its best, is the *Study for a Garden Pool*. The outline ties-in well;

## ART AND ARCHAEOLOGY



STUDY FOR A GARDEN POOL. BY ALLAN CLARK.

the draperies are beautiful in their deliberate arrangement in elegant curves, flowing together in a severe, yet graceful manner. Even more satisfying, because of its greater sculptural feeling, is the mahogany half-length figure, entitled *The Five Hundredth Concubine*. The fine play of continuous and varied contours is unsurpassed by any other piece in the exhibit. In addition, this figure has a feeling for spatial depth, giving satisfactory views from different angles, which makes it unique among the artist's work. The arm bent over the head leads the eye backwards, while the other arm emphasizes the front plane. The thrust of the torso to the right is balanced by the thrust of the head and arm to the left, while the slightly advanced right thigh follows the backward bend of the arm.

In its more massive forms this work differs from the slender limbs of the *Goddess Parvati*, which seem like flexible steel, or from the more conventionally conceived youth and maiden, the two bronzes marked nineteen and twenty in the catalog. In the former, the lines are consistent except for the arm extended across the body, which interrupts the even flow. In the latter, there is an elastic spring in the measured dancing step with which each figure moves forward. How much the artist thinks of the silhouette is clear, when one becomes aware of the purpose of the diagonally posed arms of the



SHE. BY ALLAN CLARK.



THE KING'S TEMPTRESS. BY ALLAN CLARK.

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## ART AND ARCHAEOLOGY

young woman, bringing out nicely spaced voids between the arms and the head. It is interesting to compare the compositions to decide where the preference lies. The Oriental element is hardly noticeable here, but in the type of figure, the simplified draperies and the carefully considered pose these works betray their family resemblance to the group.

For a study of color in sculpture and of texture as related to material, this exhibit offers an opportunity rarely met with in the work of one person. In stone we have the warm buff-colored head, entitled *She*, with its Egyptian head-dress and its charming repetition of curved lines in eyes and lips so obviously worked together, as well as the fine head of *Thelma Given*. Translucency of marble and softly fused transitions of light and shade are illustrated in the bust of Galli-Curci. For the sheer beauty of ivory-like surfaces, we point out the several pieces in lacquered wood, like numbers seven, ten and eleven. The latter, entitled *Japanese Courtesan*, is striking in its contrast of the black hair, and ivory fleshtint and red lips. To delight in

such textural effects of smooth and polished surfaces is an esthetic experience which seems universal and which we recall since childhood days. As in ancient sculpture, the pupils of the eyes are touched up in color in the painted and lacquered bust of Galli-Curci, while the red of the lips finds its repetition in a large ornamental comb set back on the head. As may be expected, Allan Clark's color is non-realistic. With line and form, color is an element to be used for purposes of design, rather than for effects of naturalism, a practice quite unthinkable in sculpture.

Though individual taste may well vary in the selection of favorites, if we approach the work of Allan Clark with sympathy and accept his point of view, we shall find that there is something of interest in almost every work. In the case of the reviewer there are not more than two or three of the twenty-one pieces which fail to arouse a response. Even though some differences of quality exist, as they always do, the general average of the exhibit ranks high.

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## GORGONS

By LILIAN WHITE SPENCER

*Snake-tressed viragos, shod with fire,  
Ran through old thunders, shouting ire,  
And all who saw Medusa's head  
Were, by its horror, turned to stone. . . .  
O lovely has her still face grown,  
In Art, with beauty of the dead.*





FIG. 1. THE SKELETONS IN THE LEWISTOWN MOUNDS WERE DISCOVERED AT DIFFERENT LEVELS AND IN MANY POSITIONS.

## SOME MOUND BUILDERS IN ILLINOIS

By E. C. TOWNLEY

THERE has recently come to notice near Lewistown, Fulton County, Illinois, near the central part of the State, a mound which promises to rival the famous Cahokia mounds.

Recent digging has brought to view about fifty skeletons—not mere piles of bones, but skeletons in an almost perfect state of preservation.

They were buried at different levels, the dirt being drawn over the body, which almost without exception was laid out full length; the hands, however, not crossed but extended on

either side; the heads are seen with the face upturned though a few are found with the head turned on the side and a few have a leg bent (Fig. 1). There have also been found a very few skeletons with the legs so drawn up that the knees almost reach the head. The scarcity of those found in this last position indicates this was not the customary method of burial but might have been a desire to utilize the hollow between bodies already buried.

The skeletons do not lie in uniform position but heads are found to the

## ART AND ARCHAEOLOGY

north, south, east or west, and in various positions between these points (Fig. 1). One group is seen lying almost at right angles with several on a lower level; without doubt a family, for the father and mother are lying side by side with a baby between them, the little body resting on the extended arms of the parents (Fig. 2).

Still another family group of four shows the father, mother and two children, the older of perhaps the age of eight or nine, the younger of three or four.

Arrowheads in large numbers have been found; where any considerable number has been uncovered near a body it is thought that here may have been an arrow-maker. Large numbers of pieces of pottery, too, are seen, most

of them with the half of a mollusk-shell inside, which might indicate the use of the latter as a spoon. These pieces of pottery are of varying sizes, shapes and colorings, a few showing shallow markings as a decorative motif. Some bowls have two handles; these vary from small projections of an inch to projections of three and four inches; some were without handles of any kind. In some shallow bowls were a number of needles of turkey bone; these are about four inches long, the eye about two.

Upon the breasts of a few skeletons were slender conch-shells indicating their use as ornaments. These were polished. Used as necklaces, bracelets or anklets there were also found chains made of disks of mollusk-shells, though



FIG. 2. A TRAGIC FAMILY GROUP. THE BABY LIES ON THE EXTENDED ARMS OF ITS PARENTS, INDICATED BY THE ARROW.

## ART AND ARCHAEOLOGY

these were of cruder workmanship; the holes through these disks were almost perfect circles. The material upon which these were strung had completely disappeared. One utensil of dark colored pottery, rather shallow, may have been used as a mixing-bowl; it is almost three inches thick, about two feet long, and somewhat less in width.

Among the skeletons were found the bones of some small children, one about the size of a baby at birth, another in a prenatal stage. Wherever the contents of the mound are exposed the pottery and other artifacts show the cruder forms lying deepest.

An unusual form of arrowhead having a notch on each side and at the end had been found in numbers in the Cahokia mounds and one of this kind was found here imbedded in the lower part of the spine of a skeleton. The bone cells had grown around it in a

circle and there was no sign of disease, so the three-notched arrow head did not produce death.

The burial mound, made upon a gently sloping hill which overlooks a wide expanse of country, was thirty-five or forty feet high. It is in the shape of a crescent or horseshoe; the outer circumference is about five or six hundred feet, the distance between the two points about one hundred and fifty feet. It was thought that the public highway which connects the points of the crescent was part of the artificial mound, but diggings during the last few weeks have shown this is not true; it is of the stratified soil.

In the central portion of the mound was a depression filled with water. This lake may have been made by removing the soil to cover the bodies at the time of burial, for when the



FIG. 3. NO ATTEMPT SEEMS TO HAVE BEEN MADE TO ORIENTATE THE BODIES IN THE LEWISTOWN MOUND.



FIG. 4. THE SHALLOWNESS OF THE BURIALS AND THE EVIDENT PRESENCE OF ENTIRE FAMILIES MAKES IT REASONABLE TO ASSUME DEATH CAME FROM SOME PLAGUE.

present owner, Mr. Dickson, decided to build his house on the top of the mound he cut down ten or fifteen feet to fill the lake.

He uncovered many bones and much pottery. The former he buried elsewhere on the farm and paid no further attention to the matter. Years went by. This spring (1927) his son, Dr. Dickson, began digging in the mound and has unearthed this unusually large number of skeletons and many pieces of pottery (Figures 1, 2, 3). Near the burial mound is another mound which must have been a camp site; here are found bones of deer, bear and other animals that roamed this section in the past.

The skeletons thus far excavated indicate a race at least as tall as we but with greater muscular development. The teeth are, on the whole, in an excellent state of preservation.

At the present time more than fifty skeletons have been uncovered, but as larger areas are opened a better estimate of the yield can be made. It is now thought the mound contains three or four times as many.

The fact that so many are shallow graves, with merely a light covering of soil, and so close together, when taken in connection with the family burials, seems to point to deaths by a plague or some contagious disease. Further, there is nothing to indicate death in



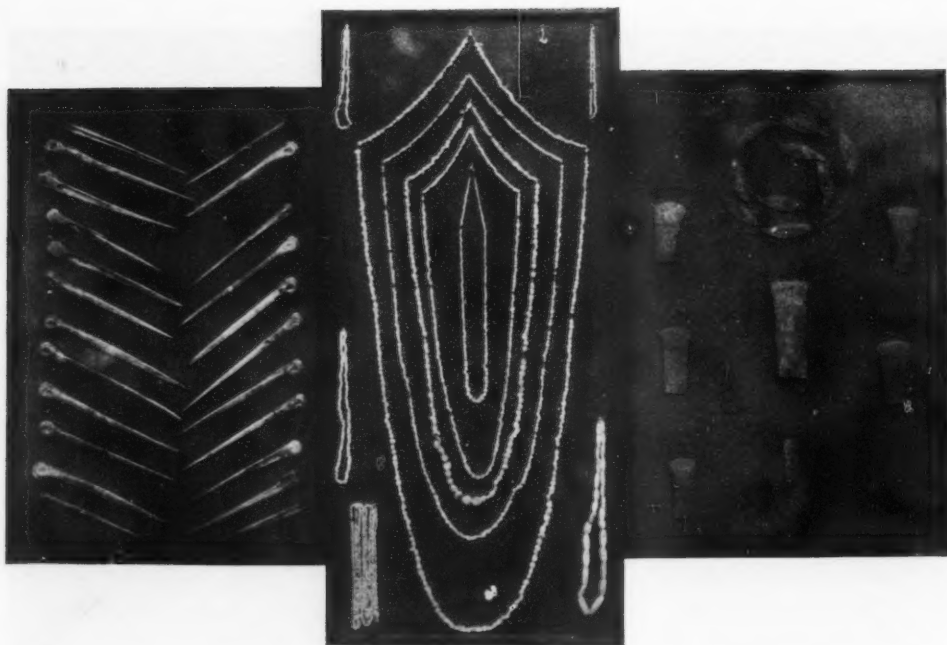


FIG. 5. WEAPONS, JEWELRY, TOOLS, AND VARIOUS IMPLEMENTS DISCOVERED IN OTHER MOUNDS IN FULTON COUNTY, ILLINOIS.

battle; no wounds, no disordered positions (Fig. 4).

The soil of the burial mound—a yellow clay—is high in lime and free from acid, so the skeletons have been well preserved over a long period of time: a thousand, perhaps two thousand years; not even the archaeologist could estimate the time exactly.

Digging has also been done at Liverpool, Sepo and Babylon, all in Fulton County. In these places have been found bone daggers (Fig. 5-A), stone effigy pipes, flint arrowheads, copper axes (Fig. 5-C) and thin pieces of copper of uniform size and shape used as a girdle; also a small chain of copper beads (Fig. 5-C).

Here, too, were found chains of con-

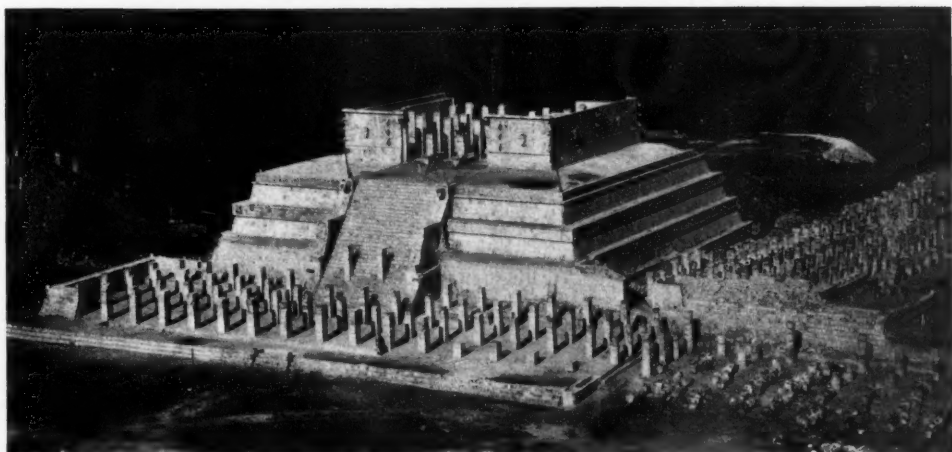
siderable length of conch-shell discs cut from the central spire; one strand of whole snail-shells; still others of three and four feet in length of pearl slugs. One strand had one hundred and eighty-seven pearls each about the size of a pea, and still another was a small necklace of graduated pearls of much beauty (Fig. 5-B).

A boulder of copper, 99:85 pure, weighing probably one and one-half or two tons, was found a few miles away in August of this year. Before this, finds of copper and copper implements had been explained by trade with the inhabitants of the Lake Superior region.

Altogether, Fulton County promises a rich field for those interested in a prehistoric people.

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THREE SEASONS OF WORK BROUGHT THIS ARCHITECTURAL JEWEL OUT OF ITS BURIAL UNDER THE JUNGLE GROWTH.

## NOTES AND COMMENTS

### THE TEMPLE OF THE WARRIORS

The major accomplishment of the year at Chichen Itzá, Yucatan, of Dr. Morley and his staff of archaeologists was the completion of the excavation and repair of the Temple of the Warriors and the excavation of the colonnade directly fronting it. When excavations were begun by the Carnegie Institution in February, 1925, all that could be seen where the temple now stands was a forest-covered mound rising fifty feet above the level plain. Near the top of the mound, at the back, a few feet of a cornice could be distinguished. On the very summit the tops of several square columns of stone appeared. Three working-seasons of labor sufficed to transform this jungle-covered mound of debris into what without doubt is the most impressive and beautifully decorated building at Chichen Itzá, if not indeed in the whole Maya area.

As excavation proceeded it was discovered that a second temple was imbedded within the supporting pyramid. Extremely careful work was required in order to provide access to this older temple without injuring the floor of the main structure above it. This difficult task was successfully accomplished under the direction of Mr. Earl Morris, who is in immediate charge of all excavation work at the Temple of the Warriors.

### NOTES FROM ROME

Dr. David M. Robinson, writing from Rome, where he is staying until the end of the current year, sends the following interesting notes:

"I have seen the new excavations at Pompeii, and they are very interesting. Just recently a house has been found with beautiful frescoes representing scenes from comedy and a marble table with an inscription thrice repeated and giving the name of one of

the assassins of Julius Caesar, the "Envious" Publius Casca Longus.\* At Cumæ, which I visited, the great caves with an hundred mouths, as Vergil says, have been further excavated, and the name of a priestess ending in *ia* occurs twice. Perhaps we should read Luc[ia] Gn[æi] f[ilia] Maxima sacer[dos]. There were two levels, and one main passage goes down deep and far into the rock with many other artificial extensive apertures and sloping light-vents (*spiracula*). These are the hundred *ostia* or mouths from which flew forth in the time of Vergil one hundred voices. The architrave, with an astragal pattern at the top of each band and the inscription of the priestess mentioned above, is from the time of Augustus, who revived a primitive cult. Recently on a hill high above the unique Apollo temple another temple has been found and is now being excavated. It may be a temple of Demeter, the Dioscuri or Juno, but no inscriptions have as yet been found to identify it. Interesting statues of priestesses, including one of the Vth century style of the Maidens of the Erechtheum, have been found in the caves and in the temples. Especially notable are some Greek Panathenaic vases just discovered. When the present excavations which Mussolini instituted are completed, the story of the Cumæan Sibyl will be much better understood.

At Herculaneum the new excavations have disclosed some new houses with second stories preserved. The new methods of excavation make it possible to preserve second stories and to take casts of doors and balconies, putting the casts up in place of the destroyed originals. In one of the newly found houses, where King Victor Emmanuel started the excavations, is an atrium and peristyle, and a beautiful mosaic shrine. One room has a fine black-and-white pavement of large tiles, and

\*"See what a rent the envious Casca's dagger made."—Shakespeare.

## ART AND ARCHAEOLOGY

another a multi-colored mosaic floor. Splendid mosaics on the walls represent a man with his mule and other scenes. The paintings are in the third style, with plant motives, and a magnificent peacock with fully opened tail.

These Herculaneum excavations are exceedingly interesting, but they will be an extremely difficult task, because they will soon reach the point at which modern houses must be destroyed. The depth of lava is much greater than the ashes at Pompeii and correspondingly harder to remove. Another discouraging feature is that through the ages tunnels have been dug by robbers into the ancient side of the city. The site is honey-combed with these tunnels, and it is believed that many priceless works of art were carried off in previous ages."

### THE GLOZEL CONTROVERSY AGAIN

Monsieur Salomon Reinach, the eminent French archaeologist, has reached interesting conclusions regarding the much-discussed "finds" at Glozel, brief mention of which was made some months ago in ART AND ARCHAEOLOGY. So far from considering the discoveries fakes, M. Reinach believes them genuine and concludes, according to a copyrighted dispatch in a recent issue of the *New York Times*, that, first, they prove the Magdalenian culture did not die out with the warming up of the climate, but that reindeer survived for some time, and civilization with them; second, that the making of pottery, hitherto dated from a later period, was coeval with the last reindeer; third, that the engraving of bones and stones, instead of perishing before the Neolithic Age began, is shown by the Glozel finds to have continued, though in decadent forms, along with the first pottery and unpolished axes; fourth, that representations of man on "baked earth" [the words used by the *Times* correspondent] instead of appearing in Gaul only about the year 1000 B. C., are proved to have existed at Glozel more than 2000 years earlier, in figures showing both sexes which have no duplicates anywhere, and on vases, counterparts of which made during a much later epoch, have been discovered in both north Germany and the Troad; fifth, the Glozel tablets indicate that linear script was well developed, on both stone and ceramics, at least three or four thousand years before our era, instead of having originated in Spain or about 1000 B. C. This last conclusion M. Reinach regards as a most important and wholly new discovery. One of the

tablets, continues the *Times*, contains more than an hundred distinct characters as old as the oldest of the Egyptian and Chaldean inscriptions, "if not older, and we owe nothing to them." From 120 to 130 of the Glozel symbols include beside much that is new, practically all the characters included in the writing of the Iberians, Phœnicians, Greeks, Italians, Libyans and Cypriotes. "One is therefore led to wonder, he concludes, if our alphabet is not rather of western origin, Hispano-Gaulois, and not eastern—that is to say, Syro-Phœnician."

### GENGHIS KHAN'S TOMB NOT FOUND

The astonishing report recently given wide circulation by a London newspaper, to the effect that Colonel Kozloff, the Russian cartographer and explorer, had discovered the tomb of Genghis Khan, is not true, and Russian archaeologists have been quick to resent it. What really was "found" was the famous "Dead City" of Kharakhoto, destroyed by Genghis in 1220 A. D. Kozloff did not discover any of the tons of treasure said to have been buried by the defeated Kharatsansun, but he did recover a library of some 300 Sissya dialect manuscripts, a number of sacred writings, statuettes of gold, silver, bronze and wood, tapestries and sacred Buddhist pictures on paper, linen and cotton. The city itself was in the condition the Mongolians left it in, completely wrecked, seven centuries ago.

### NEW FINDS AT POMPEII

News recently received from Pompeii is to the effect that in the continuing excavations of the apparently inexhaustible Street of Abundance a number of important discoveries have just been made. In one house a big wooden wardrobe, in practically perfect preservation, contained many objects of unusual interest. Other discoveries in this same house included a table service in silver, an archaic statuette of Apollo, and a large and richly engraved silver cup covered with Tritons and Nereids. The condition of the wardrobe was especially amazing, as wooden objects have hitherto been conspicuous by their absence.

### NOTES FROM SPAIN

The excavations of the Roman Christian cemetery in Tarragona have now reached a point where it is possible



BELLAVISTA—A GLORIOUS ALPINE PANORAMA SEEN FROM THE (ELECTRIC) BERNINA RAILWAY WHICH CONNECTS ST. MORITZ, SWITZERLAND, WITH TIRANO, ITALY.

## ART AND ARCHAEOLOGY

to state positively that the burials date from the second and third centuries. So much material has been uncovered that the museum being built on the spot by the Tobacco Monopoly to house the relics will very likely be overcrowded. It is not intended to bring any of the finds to the National Archaeological Museum in Madrid, but to preserve everything *in situ*. Very few objects of metal have been recovered, the majority of the discoveries being small statuettes, pottery, inscription and the like. The excavation was begun in 1924.

Restoration of the famous old Hospital de Santa Cruz, in Toledo, has progressed slowly owing to lack of funds. The project is an ambitious one, and involves the renovation of the entire edifice, which is an enormous structure in the shape of a cross. During the period of its baser uses, the fine arched ceilings and carved and painted walls were many of them covered with a thick layer of plaster and whitewash. Some of the ceiling coffers rotted away and vanished, and the stone floors got into a very bad condition. All the disfiguring plaster has now been removed, and a good deal of the missing arched work has been carefully rebuilt and fastened in place in the ceilings, the floors taken up and the timbers where necessary strengthened. The work stopped a few months ago because the funds had all been used, but the new budget is expected to make possible a satisfactory conclusion, perhaps this year, when the edifice will be turned into an important museum, as announced some months ago in ART AND ARCHAEOLOGY.

The excavations of the low-lying sandspits now barely above high water level at the mouth of the Rio Rinto, at Huelva, have been discontinued for the same reason—lack of money. Previous excavations in this region produced the noted collection of Roman swords and other weapons now in Madrid. Local archaeologists believe much more can be done here and in the littoral of Huelva which will throw light on Tartessus. Because of the nature of the ground—very wet sand—excavating is accomplished only with the greatest difficulty.

Don Jorge Bonsor, owner of and resident in his ancient castle of Mairena de Alcor, continues indefatigably his archaeological work throughout the region, and is at present actively engaged in preparing a series of archaic figures of anthropological significance for the coming Ibero-American Exposition which it is believed will be opened about October 12, 1928. These statuettes, when the collection is complete, will present with entire accuracy in every detail the peculiarities of figure, dress and costume among the peasants of the Andalusian mountain country for more than a century. Don Jorge is also in charge of the archaeological museum at Carmona, where he personally conducted most of the excavations made during the past quarter of a century.

New discoveries of Roman coins have recently been made at the Rio Tinto mines, the most noted copper deposits in Europe. As the engineers who discovered the coins allowed them to be given away without recording them, it is impossible to give details of the find. It is said there were about thirty or forty coins.

### TRAVELING ART EXHIBITS

A forward step of importance in the artistic education of the country is assured by the decision of the Associated Dealers in American Paintings, who have organized two traveling exhibitions which it is expected will maintain the highest standard ever placed before the American public in shows of this kind. The exhibits will be limited not alone to the painters now living, and will include such representative men as Martin, Ryder, Duveneck, Innis, Prendergast, Weir, Dearth, Twachtman, Metcalf, Blakelock, and others. A group not representing the Academy will also be shown in which are found the works of Rockwell Kent, George Luks, G. P. du Bois, Preston Dickinson and others. One of these traveling exhibits opens in the O'Brien Galleries in Chicago and visits northern cities, while the other goes through the south.

### FLOATING ART?

The latest example of American prowess is the equipping of the steamship *Belgenland* with a floating art gallery. Beyond a doubt the sight of a peaceful and soothing Corot works magic with a seasick passenger who has eaten not wisely but too well. A Van Dyke portrait or a Murillo conception, a Dutch realist interior or a charming Hudson River landscape might conceivably diminish the roll of the vessel or put ideas into heads never meant either to cross the water or to comprehend art. We are informed "the exhibition has been so successful" that others are soon to be installed on two vessels plying between North and South America. To one who had to travel on some of the "dazzle-painted" liners during the late war, there remains a doubt. The American *nouveau riche* is, after all, fairly conservative and endowed with more common sense than he is given credit for. So while it may be good sales policy, and more than that, good sense in the cultural meaning, to send masterpieces to sail the seven seas, what will happen when a dazed and unsteady Croesus is smitten in the face as he clammers groggily up the stairway to the deck by an example of the most modern school? Might not an already outraged interior be further stimulated to violence?

### ART NOTES

The Italian Government is sponsor for the exhibition of 150 paintings by Giulio A. Sartorio, one of Italy's foremost painters, at the Anderson Galleries on Park Avenue in New York. Several of the paintings show subjects of archaeological interest, among them the Pyramid of the Sun, the ruins of the temple of Quetzalcoatl, the prehistoric ruins of Tiahuanaco, Bolivia, etc. This is the first of a series of exhibits to be made in America by the Italian Government.

It is announced by the Cleveland Museum that it is now using the radio broadcasting method in its general work. Organ recitals are being put on the air three times a week regularly, and short talks on art once a week. One is reminded by such methods of Mrs. Wharton's satire upon the good ladies who "pursue culture in crowds". This is an inversion of that method, it is true, but in any event, "why should the devil have all the good tunes"?



## GLOSSARY

(Continued from last issue. For explanation see issue of June, 1926.)

### B

- B:** in anc. Rome, the symbol for 300; when written with a bar above, it meant 3000.
- Ba:** (1) in Eg. myth., the soul, which left the body at death, to return to it later if disintegration had been prevented; symbolized by a human-headed bird, at times with the ankh in its claws; (2) an anc. Eg. name for iron.
- Ba'al:** in Syro-Phoenician myth., a term meaning Lord or Master, often personifying the generative quality of the sun, and in its particular sense representing the principal masculine deity; as Lord or Master, given to many lesser deities, as, Baalzebub = Lord of Flies (plural, Baalim); **Baal-peor:** the Moabitish divinity whose main worship was on Mt. Peor.
- Ba-au':** in Phoen. myth., the goddess of night, wife of the wind and mother of the first two mortals.
- Ba'ba:** in Slav myth., the devil's grandmother, the witch of the thunder.
- ba'ba:** in Eg. myth., any of the executioners mentioned in the Book of the Dead, living in hell; they were represented with the heads of various wild animals, and carried swords. (Cf. the *βεβερ* of Plutarch.)
- Ba-ber' (Babar):** the founder of the Mogul Dynasty and conqueror of India; b. Feb. 14, 1483; d. Dec. 26, 1530.
- Bac'chæ:** (1) in Gr. myth., Bacchus's female companions on his visit to the East; (2) the bacchantes or mænads who danced and sang in the Bacchic festivals; (3) the tragedy of this name by Euripides.
- bac'cha-nal:** any devotee of Bacchus, god of wine; hence, roisterer, a drunkard.
- Bac'cha-na'li-a:** originally, in anc. Rome, a 3-day mystic and secret festival for women only, held in the grove of Simila near the Aventine; later men were admitted, the rites became an orgy of crime, conspiracy and debaucheries, and the Senate forbade the celebration which, however, continued to be observed for a long time. (Cf. Livy, xxxix, 8-19, 41, and xl, 19.)
- bac'chant:** a worshipper or devotee of Bacchus; one of his priests. **bacchante** (fem. form).
- bac'chic:** concerned with or appropriate to Bacchus or his festivals; hence, intoxicated, roistering.
- Bac'chus:** in both Ro. and Gr. myth., the god of wine and conviviality. (The Ro. equivalent of the Gr. name Dionysus.)
- Bac'chyl'i-des:** the Vth century Gr. lyric poet; b. at Julius, island of Ceos.
- Ba'cis:** in Eg. myth., Ra in his manifestation as a sacred bull.
- ba-ha'ka:** in anc. Egypt, a species of white hunting-dog, much favored by the earlier Dynasties.
- ba-ka'su:** in anc. Egypt, a short, double-edged dagger, usually with bronze blade and handle of ivory, gold or silver.
- Bal'der:** in Nor. myth., the god of the summer sunshine; hence the "White God" of the incarnation of life-giving force or warmth.
- bal'mung:** in Ger. myth., Siegfried's sword, which he took from the Nibelungen.
- bal'te-us:** in anc. Rome, the baldric worn by soldiers for supporting sword and other weapons.
- Ba'na:** in Hind. myth., the giant of the 1000 arms conquered by Krishna, who cut them off.
- ban'ner-stone:** a small stone implement or object of varying design found in the U. S., shaped like a double-bitted axe or sometimes like the blade of a pickaxe, with an eye for a handle or supporting cord; believed to have been used by prehistoric peoples as a symbol of authority.
- bar'a-thrum (barathron):** (1) the former bone-pit outside of Athens where the bodies of executed criminals were thrown; hence, any unfillable or insatiable thing or person; (2) figuratively, the pit of hell.
- bar-ba'ri-an:** in anc. hist., first in Greece, then in Rome, the distinction between a member of either one of those cultured races and an alien, considered as uncultured, crude and ignorant.
- bar'bi-tan:** an anc. Perisan musical instrument, probably of more than seven strings, known from its occasional mention in the Gr. and Ro. classics (name derived from the Gr. words for *heavy* and *string*).
- bar'do-cu-cul'lus:** in ancient times an outer robe or cloak ak wit hood, worn by both the peasantry and monks.
- Bar'la-am and Jos'a-phat:** a noted VIIIth century romance, probably written by St. John of Damascus, giving a Christian version or interpretation of the story of the Buddha.
- bar'row:** a sepulchral or burial mound raised by primitive European peoples over graves; distinguished by its various forms as long, round, chambered, etc. Cf. **mound**.
- Bas'sa-rid:** a bacchante or mænad; a devotee (female) of Bacchus.
- bas-ter'na:** the mule-carried litter or chair of Ro. times; later applied to the ox-drawn vehicle of some early French kings.
- ba-ta'na:** among the anc. Egyptians, a short stick used to beat domestic servants and slaves.
- bath:** an anc. Heb. liquid measure equivalent to about seven and one-half gallons.
- Bau'cis:** in Gr. myth., a Phrygian peasant woman who, with her husband Philemon, extended hospitality to Zeus and Hermes, who visited the pair incognito, and rewarded them by changing their modest home into a temple of which they were put in charge; at their simultaneous deaths, they were turned into trees.

The words below appear in articles contained in this issue. As each term will take its proper alphabetical place in the Glossary, none is fully defined or accented here.

**Guido d'Arezzo:** "the father of modern music", born in the last decade of the tenth century, and possibly to be identified with Guido de St. Maur des Fosses. He is generally regarded as the inventor of the F clef, and his writings were distinguished by their entire practicalness, in comparison with which the scholasticism of his predecessors was merely clumsy.

**mammilated:** breast- or nipple-shaped.

**neumes:** (1) any one of several arbitrary, conventionalized symbols indicating pitch, used in musical notation; (2) a succession of notes meant to be sung to a single syllable.



## BOOK CRITIQUES

*Vanished Cities of Northern Africa.* By Mrs. Stewart Erskine. Pp. 284. 40 illustrations, 8 in color. Houghton Mifflin Company, Boston and New York. 1927. \$6.

This delightfully written book is, in effect, a series of annotations to the guide-books for Tunis and Eastern Algeria. The descriptions, based on a trip made by the Arabic-speaking author as far into the desert as Touggourt, give vivid pictures of the ancient life and present conditions of the vanished cities, the sites of some of them now occupied by bustling modern ones—Tunis, Sfax, Constantine, Algiers. The author recites, often in some detail, the chief historical and many picturesque incidents connected with each place, passing in review the doings of the Berbers, Carthaginians, Romans, Byzantines, Vandals, Moslems, and the Barbary Corsairs. Considerable space is devoted to Carthage and the Punic Wars, the great importance and high state of civilization of the region under Roman rule are brought out clearly, and due emphasis is laid on the brief Byzantine domination, the smash-up under the Vandals, and the final Moslem conquest. Modern conditions and problems are not dealt with—but this is a book on *Vanished Cities*. The chapter on Arabic music is of interest as showing the debt that early European music owes to the early Arabian. The 30 illustrations drawn by Major Benton Fletcher, many of which are excellent and full of feeling, add much to the charm of the book. The volume is one to be read by the prospective visitor, and one that will be re-read with increased pleasure on his return home. The paper and binding are good, and the illustrations excellently reproduced, but the proof-reading of the first fifty pages overlooks several misprints.

HENRY S. WASHINGTON.

*The Rembrandt Drawings and Etchings.* By John C. Van Dyke. Illustrated. New York. Charles Scribner's Sons.

Following the analytical method of his book on the paintings of Rembrandt, Dr. Van Dyke now scrutinizes the drawings and etchings with the following startling results: of the sixteen hundred drawings usually ascribed to Rembrandt not more than fifty-eight are his; of the three hundred and three etchings in Hind's

catalogue a bare fifteen are autographic, and Rembrandt may have had something to do with thirty-two more shop-plates. These are conclusions that must make a collector, not to say a dealer, gasp. These conclusions are based on fine and long-studied stylistic analysis which has divided the mass of work generally given to Rembrandt into a great many groups, many of which can be assigned to his recorded disciples. These groups are facts which have to be reckoned with. Where your reviewer with many readers will part company with the author is not on these careful classifications but on their interpretation. These real differences need not invariably mean differences of authorship. But here Dr. Van Dyke is austere puristic, requiring a quintessential and completely coherent group into which he admits no item that is not really one-hundred per cent Rembrandt. To your reviewer, considering artist human nature broadly and the ups and downs of Rembrandt life in particular, and his peculiar position as an innovating and experimental spirit, Rembrandts that are only eighty or even seventy per cent excellent would seem entirely to be expected. In short, while many of Dr. Van Dyke's dividends from the Rembrandt stock to scholars and imitators seem reasonable, it also seems that not one alone but several of the groups may belong to the master, the differences representing experiments, passing influences, various levels of age and health and habits. Thus agreeing in all main matters with Dr. Van Dyke's analysis, your reviewer differs widely from his synthesis. It is certain that the official lists for Rembrandt have been grossly swollen to effect sales and need radical reconsideration, but that any judicious reconsideration will leave Rembrandt, for his nearly forty years of activity, a little more than a dozen etchings, a bare three-score drawings, and less than fifty paintings seems incredible. The weakness of Dr. Van Dyke's dialectic perhaps lies in failing to realize the great differences possible in the work of artists of Rembrandt's romantic type and in assuming that because the lists of most of Rembrandt's pupils are suspiciously short, the shortage must be made good from Rembrandt's list. Some of it is there, and in his two books Dr. Van Dyke has done an excellent service in restoring to the pupils much that is properly

## ART AND ARCHAEOLOGY

theirs. But the real shortage in the pupil lists will eventually be made good from quite other sources—from the hundreds, probably thousands of Rembrandtesque pictures which remain unstudied in obscure private collections, in lumber-rooms and in junk-shops. Here sufficient study—and it is only at its beginnings—will provide the pupils with reasonably long lists without stripping their master to the bone. This book is beautifully made in small folio, written with the clearness and distinction that is characteristic of the author, and ingeniously illustrated, so that every verbal argument is graphically reinforced. Whoever reads it will get new light on Rembrandt's genius, even if his Rembrandt should differ considerably from Dr. Van Dyke's.

FRANK JEWETT MATHER, JR.

*Landmarks in Nineteenth Century Painting.* By Clive Bell. Pp. xi, 214. 20 illustrations. Harcourt, Brace and Company, New York. 1927. \$3.50.

*The Approach to Painting.* By Thomas Bodkin. Pp. xxiv, 192. Harcourt, Brace and Company. New York. 1927. \$2.50.

Whatever one may think of the adequacy of his aesthetic theory, it must be granted that Clive Bell is one of our most provocative critics; in the words of Anatole France, he "sets the spark to the spirit". In this series of thumb-nail sketches of past-century painters, he combines with his customary briskness of style and vigorous conviction a somewhat more generous appreciation than in *Art and Since Cézanne*, praising the craftsmanship of Millet and Corot (the Corot, not of the "fluffy idylls", but of figures and sterner landscapes), as well as Chassériau, Manet and Seurat. The chapters on Ingres, Guys and the Impressionists are especially well documented and eloquent. It is unfortunate that Mr. Bell sometimes descends to slovenly phrases; and he would have avoided an amusing error (on page 122) if he had known Daumier's sketch of Achilles smoking as he sulked in his tent.

A more conventional sort of criticism, but certainly sound and helpful, is presented by Mr. Bodkin. After discussing with a tolerant and liberal attitude various approaches to art—the philosophical, analytical, technical, "casual" (concerned with historical and literary values) and "by siege," he proceeds to "lay siege" in the light of these standards to twenty great paintings, from Giotto's *Joachim* to

Manet's *Olympia*. His analyses, it must be said, are largely from the point of view that he terms "casual"; but there are also critical comments on color and design which are interesting.

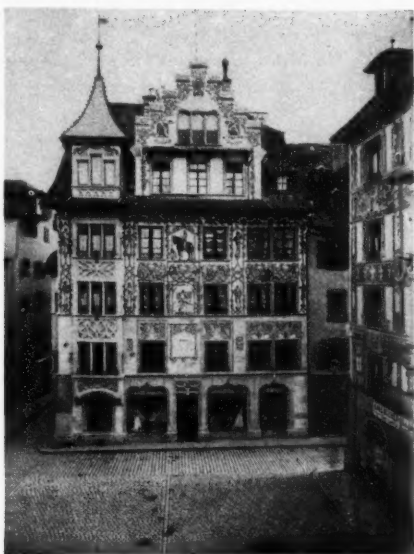
W. R. AGARD.

*Salome, by Oscar Wilde. Illustrated with "Inventions" by John Passos.* Pp. 57. E. P. Dutton & Co., New York. 1927. \$3.50.

It is difficult to be patient with such an edition as this. The Wilde play is too well known in standard editions to make anything quite so speciously vulgar as this series of wash drawings either valuable or significant. The publishers' "blurb" which accompanied the volume states that "the illustrations speak for themselves in their startling loveliness". By changing "loveliness" to decadence, morbidity and the violation of all the canons of taste, the statement will pass. But that any right-minded person would send this as a gift-book is certainly a flight of publishing imagination without peer even in this age.

*An Outline of Careers, A Practical Guide to Achievement, Edited by Edward L. Bernays.* Pp. vii, 414. George H. Doran Company. New York. 1927. \$5 net.

In this ambitious volume the attempt has been made to lay out life and chart courses for the benefit of those young persons of both sexes who have no especial urge or leading toward a career. The writers of the different chapters, which cover everything from Accountancy to Women, include some of the best known publicists in this country. The advice they give is admirable, the doctrine they preach is sound and conservative—the gospel of intelligent, persistent hard work for the most part after a choice of occupation has been made—and the college boy or girl who can be persuaded to take the lesson to heart will benefit. But it all leaves a question. Is a book of this sort really going to accomplish anything? Will it reach the ones who need it most, or will they, as they have done from time immemorial, continue to "blunder through" and waste precious years before they find themselves? As a matter of fact, if a man or woman is to achieve, he or she has first of all the character to do it; the others are good only for the lesser tasks, and not even the help of such an excellent book as this could pull them through.



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